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ARTS COUNCIL OF GREAT BRITAIN

Elliott Seabrooke Memorial Exhibition

1952

Foreword

ELLIOTT SEABROOKE was always highly regarded by his fellow-artists. He deserved, however, to be more widely known and his merit as a painter can now be judged by a larger public. It is hoped that this representative collection of Seabrooke's paintings and drawings, which will disclose his fine sense of design and his subtle feeling for colour, will increase the number of those who appreciate him for his sound craftsmanship and lyrical charm. The Arts Council is grateful to his widow who has lent so generously from her collection, and to all other lenders, both public and private, who have made this exhibition possible. Thanks are also due to Mr. Victor Pasmore, who, with the permission of the Leicester Galleries, allowed his preface to their Memorial Exhibition catalogue of February, 1951, to be reprinted.

Preface

THE death of Elliott Seabrooke was a great loss to English Art. No one in this country had penetrated more deeply into the science of painting or trod its path with greater purpose or greater integrity and perseverance.

Seabrooke was an Impressionist and as such he should be judged. But he was not an Impressionist in the commercial sense of the word. He knew the works of the great Impressionist Masters, but he knew them with a difference; not simply as a style of painting, but as a realisation of a dream—a dream of harmony. Seabrooke related painting to a conception of the universe as one whole piece made up of analogous parts, the most minute of which formed an integral relation to the whole and which were held together by one single force. This force he identified in painting with structure, and it was by a system of construction that he set about giving expression to his conception in art.

Seabrooke's evolution began intuitively under the influence of Impressionist painters like Manet. Subsequently he identified himself with the purely

idealist and rational aspects of the later works of Cézanne and then Seurat. In this way he emerged essentially as a classical and constructive painter. The works of his last years represent the final achievement of this struggle for structural harmony in landscape painting, and, in these pictures, sky and ground are united in one single and determined structural pattern. This singleness of purpose gave Seabrooke a clear direction from which he never wavered, with the result that his work did not decay, but progressed till the end.

VICTOR PASMORE

Biographical Note

ELLIOTT SEABROOKE. Born 1887 at Upton Park, Essex. Married, 1930, Adolphine Christiana, daughter of Herbert Joosten, founder of the Concert Gebouw, Amsterdam. Educated at the City of London School and Slade School. Early works painted in Epping Forest and the Lake District; later came visits to France, Italy and Holland. Held a number of one-man exhibitions in London, and has exhibited regularly in group shows in the provinces and abroad. Was for many years a Member of the London Group, of which he was President from 1943–1948.

Catalogue

OIL PAINTINGS

Unless otherwise stated all works have been lent by Mrs. Elliott Seabrooke

1 GARDENS AT FULHAM (1921) *Signed and dated* — 25″ × 30″
Lent by Miss Jeanne de Casalis

2 LANDSCAPE (1921) *Signed and dated* — 25″ × 30″
Lent by Miss Jeanne de Casalis

3 THE PUPPETS *Signed* — 16″ × 23″
Lent by F. A. Hoare, Esq.

4 LANDSCAPE, SOUTH OF FRANCE (1924) *Signed and dated* — 28″ × 36″

5 DIEPPE HARBOUR — 13½″ × 13½″
Lent by Gerald Reitlinger, Esq.

6 LANDSCAPE (1927) *Signed and dated* — 30″ × 25″
Lent by the Contemporary Art Society

7 THE FARM (1928) — 29″ × 25″
Lent by the Corporation of Hove

8 STILL LIFE (1929) *Signed and dated* — 24½″ × 29″
Lent by Sir Edward Marsh, K.C.V.O., C.B., C.M.G.

9 Bank of Trees (1929) 14″ × 23″
Lent by the Harris Museum and Art Gallery, Preston

10 Mixed Flowers in a Glass Jar (*c.* 1929) *Signed* 24″ × 20″

11 Belsize Park (*c.* 1931) *Signed* 24″ × 32″

12 London Gardens in the Snow (*c.* 1931) 25″ × 30″

13 Trees in Belsize Park (*c.* 1931) *Signed* 30″ × 25″

14 Lake in a Wood (1935) *Signed and dated* 31½″ × 31½″
Lent by A. Zains, Esq.

15 Fruit on a Dish (*c.* 1935) 20″ × 24″

16 Yarmouth, Isle of Wight (*c.* 1935) 24″ × 33½″

17 Trees in Blossom (*c.* 1936) *Signed* 24½″ × 29½″

18 A Wood in Kent (*c.* 1937) *Signed* 25″ × 23½″

19 White Flowers (*c.* 1939) *Signed* 17″ × 23½″

20 Trees and Red Earth (*c.* 1939) *Signed* 31½″ × 31½″

21 Paddington Square (*c.* 1939) 23½″ × 23½″

22 Roses in a Green Glass (*c.* 1940) *Signed* 29½″ × 24½″

23 Yachts on the Blackwater (1947) *Signed and dated* 25″ × 31″

24 Strange Craft (1947) *Signed and dated* 24½″ × 29″

25 Angmering Beach (*c.* 1947) *Signed* 24½″ × 29½″

26 Heybridge Basin (*c.* 1947) 20″ × 24″

27 Heybridge Basin (1948) *Signed and dated* 24½″ × 35½″
Lent by F. A. Hoare, Esq.

28 Wreck in Heybridge Basin (*c.* 1948) *Signed* 24½″ × 29½″

29 Sailing Boat (*c.* 1948) 20″ × 23½″

30 Sails on the Blackwater (1949) 26″ × 30″
Lent by Sharpe Ridgers, Esq.

31 Roses (*c.* 1950) 24″ × 24″
Arts Council Collection

32 Harbour in Hampshire 24½″ × 29½″
Lent by John Dodgson, Esq.

33 Tree and Farm House — *Oil on paper*, 20" × 16"

34 Zuider Zee — *Oil on paper*, 16" × 20"

WATER COLOURS, DRAWINGS, ETC.

35 English Landscape (1925) *Signed and dated* — *Watercolour*, 13½" × 19"
Lent by Gerald Reitlinger, Esq.

36 Trees (*c.* 1927) — *Watercolour*, 9½" × 13½"
Lent by the City Museum and Art Gallery, Hanley

37 Orchard (*c.* 1931) — *Watercolour*, 16" × 23"

38 Pond Surrounded by Trees (*c.* 1935) — *Chalk*, 16" × 22½"

39 Tree by a Pond (*c.* 1935) — *Chalk*, 19½" × 15¾"

40 Sunflowers (*c.* 1935) — *Chalk*, 21" × 14"

41 Trees in a Wood (*c.* 1935) — *Charcoal*, 20" × 16"

42 Romney Marshes (*c.* 1935) — *Watercolour*, 12½" × 18"

43 Mountain Road (1943) *Signed and dated* — *Charcoal*, 20" × 16"
Lent by F. A. Hoare, Esq.

44 Trees with a Yellow Sky (*c.* 1948) — *Pastel*, 16" × 20"

45 Apples on a Dish (*c.* 1948) — *Pastel*, 11" × 12½"

46 Fields (*c.* 1948) — *Pastel*, 16" × 20"

47 Trees (*c.* 1948) — *Pastel*, 16" × 20"

48 Trees *Signed* — *Charcoal* 12½" × 10½"
Lent by F. A. Hoare, Esq.

49 Provençal Landscape — *Watercolour*, 7⅝" × 9⅝"
Lent by L. G. Duke, Esq., C.B.E.

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